

# Notes

BY MARÍA TERESA MUÑOZ

The following selection of texts includes complete, literal quotes and groups of fragments by various authors, texts written by the author of the anthology and reflections inspired by various sources.

The selection of images includes photographs of the works on display and the design of the exhibition, taken by Pedro Albornoz; a selection of original photos by José Antonio Corrales of the house that was built in Aravaca (Madrid); and a series of images from the artist's own research and files.

Note. At the beginning of each text, its author and date appears in *italics*, along with the description, in **bold**, of the photograph that appears on the opposite side, along with the place and date where it was taken.

# 1

*Various sources 1993 / 1958 Brussels Pavilion, rebuilt, Casa de Campo, Madrid 2006*

A striking example of Judd's adobe architecture is the enclosure surrounding of the Masana de Chinati, which consists of two concentric rings of wall, the outermost of which runs along the borders of the property, separating the whole complex from the surrounding public areas. The height corresponds to the level of the cornices in the adjacent structure. The inner wall circumscribes the expansive inner courtyard between the two halls. Together, the two walls form a huge sculpture. The ground of the empty inner courtyard is somewhat lower than that of the remaining courtyard. Viewed from there, the inner courtyard defined by the adobe wall appears as a space per se, as an area of meditation.

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# 2

*Adolf Loos 1898 / Echeveria derenosa (Crassulaceae), terrace, La Casa Encendida, Madrid 2012*

A while back I asked an American lady what seemed to her the most noticeable difference between Austria and America. Her answer: the plumbing! The sanitary installations, heating, lighting, and water supply systems. Our taps, sinks, water closets, washstands, and other things are still far inferior to the English and American fittings. A home without a room for bathing! Impossible in America. The thought that at the end of the nineteenth century there is still a nation with a population of millions who cannot bathe daily seems atrocious to an American. In the thirties, one of the members of "Young Germany" – it was Laube in *Die Krieger* – made a great statement: Germany needs a good bath.



**gaf**

**ANSCOCHROME**



VIEW FROM THIS SIDE

**gaf**

**ANSCOCHROME**



VIEW FROM THIS SIDE

## 3

*Various sources 2011 / Jubelin House, Epping, Sydney 1964*

According to Frank Stella, European art was nothing but the art of equilibrium. You start out by putting something in one corner and then you try to balance it out by putting something else in the opposite corner. Against that, Yves Klein deliberately made his paintings monochromatic, without any contrasts. Donald Judd argued that we can only talk about two categories in art, always positioned as polar opposites: the geometric and the organic. And, he added, it doesn't seem possible to escape that polarity. If anyone manages to find something that is neither geometric nor organic, they will have made a huge discovery.

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## 4

*Lieut.-General Sir Oliver Leese 1964 / Jubelin House, Epping, Sydney 1964*

*Agave Americana* came originally from Mexico. The green or bluish-green leaves are very firm, sword-shaped, sharply edged or toothed, and tipped with a strong spine. They are used for making sisal, and the liquid from it is taken to make the Mexican spirits pulque and tequilah. The plant, which may have come originally as offsets in the ballast of Columbus's sailing ships, was imported many years ago into the Mediterranean area; it is often considered indigenous there. It is used for hedges, especially in Spain and Palestine. When the plant is about seven years old, it flowers with a fine golden head on a 20-ft stem. After flowering, the plant dies, but it leaves behind many rooted offsets.

There are several attractive varieties, including *marginata*, with its broad yellow leaf margins – a very decorative plant; *mediopicta*, a very rare plant with yellow and green stripes in the centre of the leaves; and *striata*, a variety with narrow cream central stripes.

## 5

*Adolf Loos 1898 / LCE light-well, Madrid 2011*

An increase in the use of water is one of our most critical cultural tasks. May our Viennese plumbers fulfill their task and bring us closer to that most important goal, the attainment of a cultural level equal to the rest of the civilized Western world.

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## 6

*Juan Daniel Fullaondo & María Teresa Muñoz 1993 / Afterimage, LCE light-well, Madrid 2012*

Another piece of information that links the Corrales home to the work of Loos: the furniture. The dilemma about furniture, of whether it should be built-in or free-standing, one of the touchstones of the Werkbundsiedlung in Vienna, is resolved here in a surprising way. Both, one around the other, one surrounding the other; the built-in seats resting against the sides of the sunken areal enclose another circle of furniture by Hoffmann, Terragni and Eileen Gray. Sitting on one of these latter seats, we get the feeling that someone, invisible now, might be sitting behind us, looking at our backs.

The furniture by BD is the most surprising thing, as if it were from an entirely different family. De Chirico says that when furniture – armchairs, etc. – are seen in a different context from where we are accustomed to seeing them, they appear to us in a new light, shrouded in a strange solitude. José Antonio's spaces gave me that same sensation.







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## 7

*J. D. Fullaondo & M. T. Muñoz 1993 / Interior, Corrales House, Aravaca, Madrid 1978*

Another unsettling thing about the Corrales home: the garden. I say this while looking at it, only, from inside of the house. There is a covered porch area, and then a kind of carpet of bushes around 30 cm tall covering it completely. It seems inaccessible, anti-natural, rough and inhospitable. I've never seen a garden like that, gray and thorny; the closest thing might be a Zen sand garden or even Joseph Beuys's potato furrows. Surrealism and Zen. I don't know if José Antonio would approve of that harsh comparison with Beuys. Maybe a coyote is holed up there.

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## 8

*Alois Riegl 1893 / Interior, Corrales House, Aravaca, Madrid 1978*

As a matter of fact, braiding and weaving are art forms especially limited to the production of linear ornaments due to the procedures that dominate them. How and when did the linear motifs of the geometric style first emerge from the woven, wattle fencing-inspired fabrics and crude garments before the eyes of man? Perhaps a happy combination of coloured stems led to the idea of a zigzag; man observed, with pleasure, the symmetry of the oblique lines and their rhythmic repetition. The simplest, most important artistic motifs in the geometric style arose primitively from the techniques of textile braiding and weaving; this is the second sovereign principle that currently governs the geometric style.

## 9

*J. D. Fullaondo & M. T. Muñoz 1993 / Afterimage, LCE light-well, Madrid 2012*

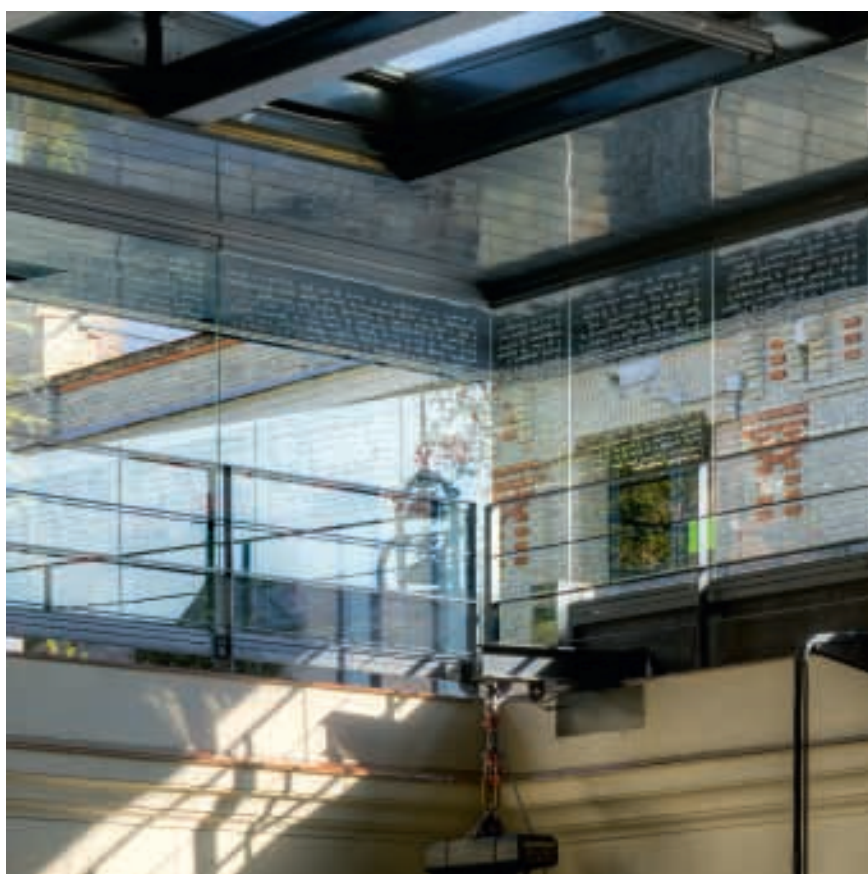
As I see it, the José Antonio Corrales House is committed to several things at once. We've already talked about the Corrales House as a negation of many things (façade, entrance, scale, etc.); but it also represents the same split between interior and exterior seen in the homes by Loos. It's like a Loos but more spread-out, less pressured spatially, more horizontal and open. But the same play of levels, the same interior theatricality of spaces that face other spaces; and always with a few steps of difference. There are, apparently, many contradictory planes. Because in effect, as compared to the machinist or silent aspects – the invisible, buried house – there is a certain scenographic emphasis. The house as a stage, with the steps by Adolphe Appia. The table itself is something like a revolving culinary scene.

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## 10

*John Sergeant 1976 / Afterimage, LCE light-well, Madrid 2012*

At a minimal cost, the Jacobses obtained from Wright a home that ensured their privacy from the street, and maximized the garden area on a small suburban lot. The way in which this was achieved was novel and intriguing. The house fronted closely on the street and one boundary, this reduced the expense of a driveway and increased the depth of the garden behind the house. Moreover, its L shape created an inner world to which the family and all usable rooms related. With the Usonian Houses, Wright rejected the overblown practice of setting a miniaturized plantation house on any American suburb.





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# 11

*Various sources 2011 / Kodak series, Madrid 2010-12*

Donald Judd coined in 1965 the term “specific objects” – objects lying beyond the pale of traditional painting and sculpture. In architecture, he is also concerned with something like “specific elements”: segments of buildings, architectures for outdoor areas, indoor furniture and furniture used in outdoor areas often made of solid wood. All of them exist very much like specific objects apart from traditional schemes of classifications and correspond to Judd’s personal conception of the connection between art and life.

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# 12

*M. T. Muñoz 1995 / Kodak series, Madrid 2010-12*

Dreams tend to show us, together, things that have never been – or may never be – together in real life. When we are awake, perhaps unconsciously, we resist seeing things next to one another which, although they really are together, would disrupt our usual perception of reality. History, which is selective, uses this procedure often; it divides things up into sections, isolates styles and separates personalities in order to provide an ordered, trouble-free image of things.



## 13

*M. T. Muñoz 2005 / Photograph Corrales House (reverse), 1978*

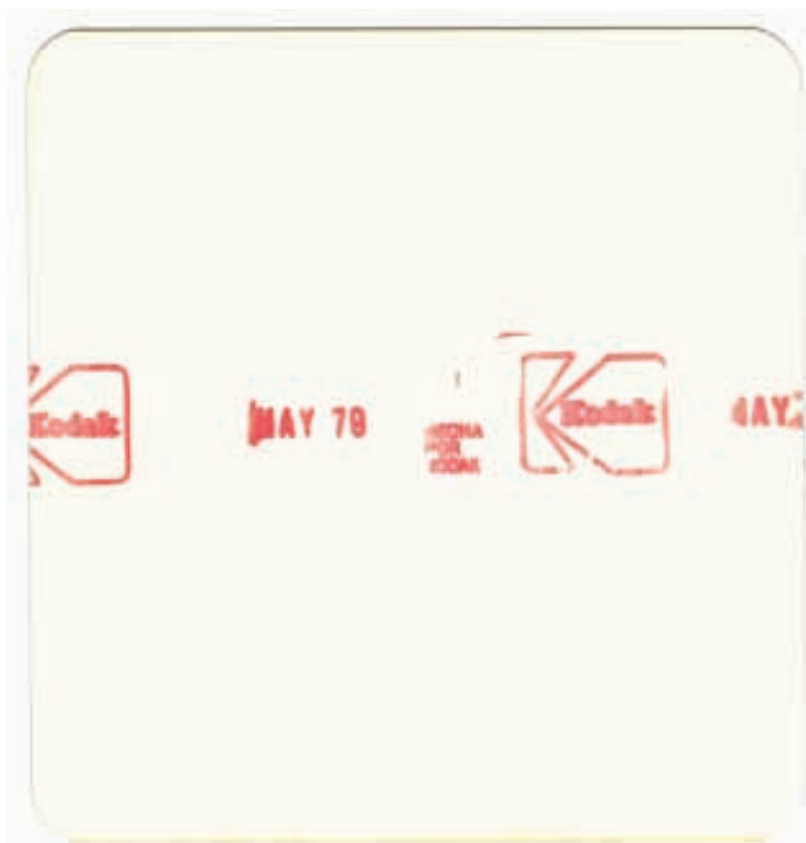
During the Balkan War, the residents of some cities in the former Yugoslavia hung up these curtains that went, in certain places, all the way across the street and almost down to the ground. With these curtains, which were usually blue, they tried to protect themselves from the snipers who would shoot at them from the windows of buildings, blocking their view of what was on the other side. It was a way of physically marking, at all times, the hotspots where the attacks were occurring, thereby constructing a new city smattered with these peculiar blue windows which, instead of allowing it, obstructed sight from within the buildings. The presence of these planes of colour suspended in space introduced a tempo in the city totally unrelated to its constructed form, serving as a counterpoint to it and dramatically conditioning the activity of all those who lived or passed through the places where they hung.

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## 14

*Martin Duberman 1972 / Nueva Forma series, Madrid 2011*

During the summer of 1948, Buckminster Fuller tried to construct a geodesic dome at Black Mountain College, although the day the great hemisphere was due to be raised, a rainy day, with the whole academic community of students and professors standing with umbrellas and watching, the hemisphere simply did not soar. Fuller called it his “Supine Dome”, as you got the feeling it wanted to go up, but it was limpid and settled down like a pneumatic bag that had a little air in it. Some of his friends there supported the failed experiment, as Fuller had anticipated that “it was not going to work” and told Elaine de Kooning just before countdown, “but we will try it anyway.” Merce Cunningham remembered that the College could not afford the materials Fuller needed, and what he was able to buy was not sufficient for his purposes. Nevertheless, the fact that he failed in his experiment, did not put Fuller off at all.



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## 15

*Alois Riegl 1893 / Nueva Forma nº 20, 1967*

Even though geometric ornaments do not appear to be direct copies of any real organism, this does not mean that they are inorganic. The same laws of symmetry and rhythm are indeed those that nature uses in the formation of its phenomena (humans, animals, plants, crystals) and it does not take great insight in order to notice the basic planimetric forms and configurations latent within natural things. Thus, the principle of the close connection between all artistic forms and the physical forms of nature also holds for geometric ornaments.

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## 16

*Corrales & Molezún 1972 / Nueva Forma nº 20, 1967*

For the Brussels pavilion, we reached the conclusion that one solution would be to use lightweight, prefabricated roof modules, which would by repetition give us the floor plan. The roof modules had to be autonomous with regard to their two principal functions: support and drainage. In the proposal we submitted, the structural element consisted of a galvanized iron tube 10 cm in diameter, fitted onto the collection boxes/foundations; an intermediate corolla structure would be used to connect the diameters of the hexagon, made out of normal T sections and the aforementioned tube, plus two trapezoid-shaped sheets of aluminum that would cover the tympanums of the hexagon.

Construction was resolved by fitting three heavy round bars onto the collection boxes, whose threaded end was attached by two rivets to the triangular hole at the base of the column. The column was thus erected on the foundation which, made up of hexagonal-shaped collection boxes, collected the rainwater.

# 17

*Various sources 2011 / Echeveria derenosa (Crassulaceae), LCE terrace, Madrid 2010*

For the Johnson Wax Building, Wright comes up with an innovative design in every aspect, from the procedures used to reinforce the concrete to the colour of its walls, from the hierarchical distribution of the spaces to the design of the furniture: from the ventilation and heating systems to the representative image of the building. The only thing that he didn't manage to persuade his client to do – the thing he desired most – was to put the building out of town, in the middle of nature. Yet on a city block in Racine, he insisted on making his building evoke a forest, where one could feel its coolness and hear the whisper of the wind through the trees. Thus, the brick that it was going to be made of was to be green, although ultimately “cherokee” red was used instead, always laid with horizontal joints.

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# 18

*M. T. Muñoz 2010 / Echeveria derenosa (Crassulaceae), Jubelin House, Epping, Sydney 2011*

From 1960 until the end of his life, in 1967, Ad Reinhardt would paint only black, square paintings, always with the same dimensions: five feet by five feet. Reinhardt experts have noted the difficulty of determining which of them he painted first, since the darkness or blackness of these paintings is a relative concept, and also because some of the works known as his black paintings never were black. The painter himself pointed out that these black paintings require a longer period of perception than usual, and that they change in nature depending on the state of mind of the observer, who must adopt a passive yet active attitude in order to understand them.





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# 19

*Various sources 2011* / **Sagrado Corazón de Jesús Residence, Madrid 2011**

Glass is a hard, smooth material to which nothing adheres; it's also a cold, compact material; glass things do not have an "aura"; glass is the enemy of secrecy. As the poet André Gide once said: "Everything that I wish to possess becomes opaque to me." Glass does not retain any prints, and no one can leave any marks on it.

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# 20

*Various sources 2011* / **Reflections of LCE, Peugeot Building, Madrid 2011**

Hans Poelzig, who said that he didn't feel like "a 20th-century architect", assumed the requirement of the flat roof in the Weissenhofsiedlung as accepted violence, a consequence of the technical rigor and formal orthodoxy of modern architecture. Yet with it, as he saw it, architecture was being deprived of one of its most powerful vehicles of expression. Thus, although he accepts Mies' tacit impositions and builds, in Stuttgart, a house with a flat roof, as one form among others, neither before nor after that did he deprive his domestic constructions of the steep slope roofs that define their characteristic silhouette.

## 21

*James Joyce 1922 / Wall slits, LCE ground floor exhibition room, Madrid 2012*

He has hidden his own name, a fair name, William, in the plays, a super here, a clown there, as a painter of old Italy set his face in a dark corner of his canvas. He has revealed it in the sonnets where there is Will in overplus. Like John O'Gaunt his name is dear to him, as dear as the coat and crest he toadied for, on a bend sable a spear or steeled argent, honorificabilitudinitatibus, dearer than his glory of greatest shakespeare in the country. What's in a name? That is what we ask ourselves in the childhood when we write the name that we are told is ours. A star, a daystar, a firedrake, rose at his birth. It shone by day in the heavens alone, brighter than Venus in the night, and by night it shone over the delta of Cassiopeia, the recumbent constellation which is the signature of his initial among the stars.

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## 22

*Donald Judd 1993 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

I am often asked if the furniture is art, since some artists have made art that is also furniture. The furniture is furniture and is only art in that architecture, textiles and many other things are art. I am also told that my furniture is not comfortable, and in that not functional. The source of the question is in the overstuffed bourgeois Victorian furniture, which never ceased. The furniture is comfortable to me. Rather than making a chair to sleep in or a machine to live it, it is better to make a bed. A straight chair is best for eating or writing. The third position is standing.

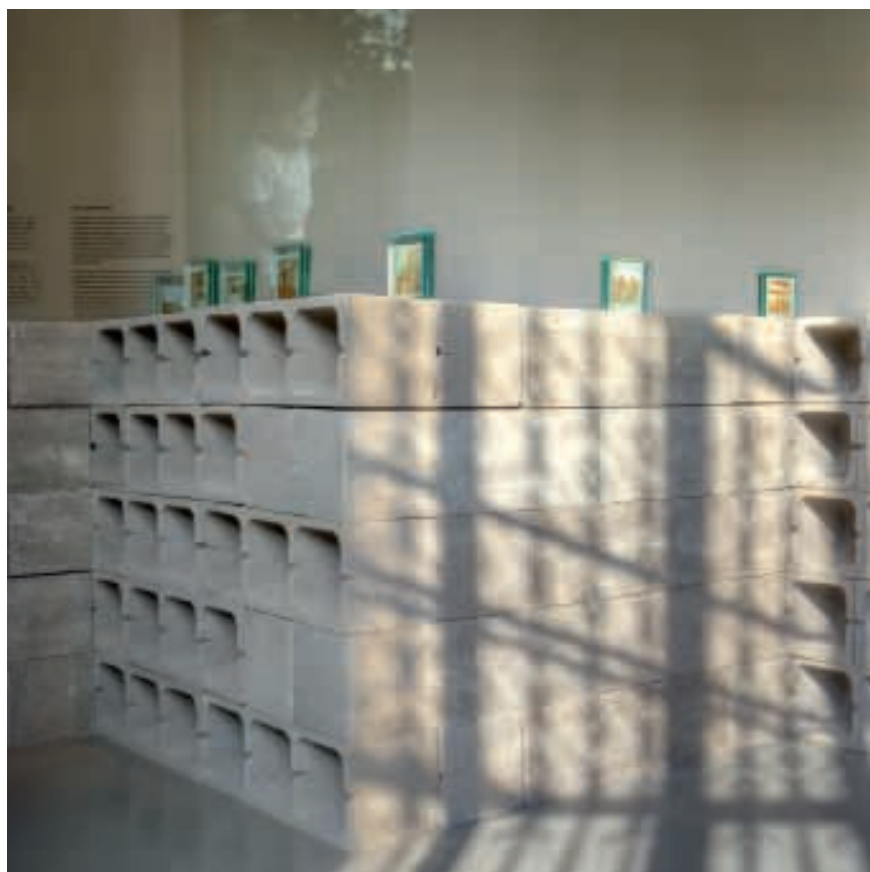






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## 23

*J. D. Fullaondo & M. T. Muñoz 1993 / Afterimage, LCE light-well, Madrid 2012*

I quickly contemplated, giving it a kind of sideways glance, that strange, penetrating villa where the Corrales family lived. There were hardly any paintings; everything was clean, precise. Like clockwork. Architects' homes have an auteur, self-portrait quality to them. An "autre" home – so personal – with sliding panels – so oriental –, the objects, the furniture by BD, Hoffmann, Moneo, etc. And the dining-room table, a typical José Antonio invention, with a rotating disc in its center.

And surprising. While I was trying to eat a bunch of grapes, the disc spun around and I found a salt shaker within my grasp.

Innovations usually contain surprises. I wasn't able to get a good look at it, but it seemed like a very modern construction (I'm referring to the house in general), a cross between Team Ten, Cedric Price and Archigram.

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## 24

*M. T. Muñoz 1995 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

In architecture, it is essential to be on time, says Juan Daniel Fullaondo in his *Nueva Forma* issue dedicated to the Sydney Opera House. Utzon was on time in 1957, the date of the competition; this wasn't the case with the end of construction in 1973, which was totally behind schedule. Utzon, who burst onto the architecture scene with the 1957 contest, watched his career crumble in just a few years; it does not even survive the complex process of erecting his building in Sydney. These same years mark a special moment in Spanish architecture, which involved in that international event even more than it would have been at any other time in history. The controversies surrounding Candela and Moneo and even Moneo's work with Utzon himself leave no room for doubt. We were finally on the same wavelength; a hitherto impossible synchrony with what was happening in the rest of the world came to Spain through architects and Scandinavian architecture.

## 25

*Various sources 2011 / Nueva Forma nº 20, 1967*

In André Breton's First Surrealist Manifesto, he explains how one evening, right before he fell asleep, he clearly perceived, but nonetheless removed from the sound of any voice, an insistent phrase which he describes as "knocking at the window." The phrase was something like "There is a man cut in two by the window." Breton went on to say that there could be no question of ambiguity, accompanied as it was by a feeble visual representation of a man walking, cut halfway up by a window perpendicular to the axis of his body. André Breton himself interprets his vision, which came to him at the moment between sleeping and waking, as the simple reconstruction in space of a man leaning out of a window. But the strange thing about it was that the window had shifted with the man and had become physically incrustated in his body, cutting it in two.

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## 26

*Various sources 2011 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

In his book *Quousque Tandem...!*, Jorge Oteiza says that when he was very young, in Orio, where he was born, his grandfather used to take him on a walk to the beach. There, he felt an enormous attraction for the huge depressions they came upon before reaching the shore. He used to hide in one of them, lying down, looking at the large empty space of the sky above him while everything around him disappeared. That way, says Oteiza, he felt protected. Like everyone else, starting in childhood, he thought of our existence as a small nothingness, which presents itself to us as a negative circle of things, emotions, limitations, at the center of which, in our heart, we sense the fear – as a supreme negation – of death. His experience as a child in that depression in the sand was that of a voyage of escape from his small nothingness to the great nothingness of the sky which he penetrated, in order to escape, with the hope of salvation.





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## 27

*Various sources 2011* / Exterior, Corrales House, Aravaca, Madrid  
1978

In his five points on new architecture, Le Corbusier includes the roof garden. He says: "Technical reasons, economic reasons and sentimental reasons lead us to use a roof-deck." His Ville Savoye would be built on pilotis and, on top of the main floor there is a deck garden with sweeping views of the horizon. The orientation of the sun is opposed to that of the view, but this is recovered through the open space of the roof. Crowning the whole ensemble is a solarium whose curved forms protect it from the wind and make for a rich architectural element.

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## 28

*M. T. Muñoz 2010* / Interior, Corrales House, Aravaca, Madrid 1978

In his *Large Pastorale*, Theo van Doesburg had made a series of fundamental decisions that were partly conditioned by the commission from C. de Boer and were partly imposed by his own position as a visual artist. First of all there was the choice of subject matter: farm labor, the work that keeps man connected to the land, to nature. This theme adopted the cyclical structure of the four fundamental activities in agriculture, which are interconnected by a linear sequence yet repeated over and over, making them not the actions of one man but typical, collective experiences of an entire culture. And second of all, in that sequence of activities there is no culminating moment, no center; rather, a series of related themes are developed horizontally. Unity would therefore have to be found precisely in the expansive potential of its cyclical nature.

## 29, 30, 31

*M. T. Muñoz 2009 / Nueva Forma nº 20, 1967; Afterimage, LCE ground floor exhibition room, Madrid 2012; Swedish Embassy, Madrid 2011*

In his native Denmark, Jørn Utzon built, from 1962 to 1963, a group of homes in Fredensborg. In the middle of a forested area, Utzon decided to make rows of semi-detached court houses, using the same floor plan and materials in all of them, mainly brick and wood. The buildings, with the cubic forms of their walls, chimneys, and brick roofs and ochre-coloured tiles, permit countless variations and are related to one another, while contrasting with the green surroundings on the gentle slope where they sit. And the spaced-out profiles and verticality of the chimneys make up a rhythmically controlled horizon that stands out against the backdrop of the trees around it. Utzon made 47 different variations of the courtyard, as many as he did of the house, trying to achieve as much variety and individuality as possible in each dwelling, although ensuring a sense of community by using a single theme, which he referred to as the family of forms.

What's more, Jørn Utzon wanted the cows and sheep to graze in the green areas between the homes, so that they would be a part of both the community's appearance and life. And Utzon's plan to include domestic animals in the areas around the houses meant establishing a vital dialectic that is not just that of the relationship between man and landscape. People live within the strict limits of their residence, both in the most private areas as well as in outdoor spaces – the courtyards. Each of them can show the individual nature of their way of life, their work or hobbies, while only the proximity of other homes offers the chance of contact with their neighbours. Yet the flocks of animals could scatter all over the fields and move freely without any obstacles, all the way up to the walls or drop-offs that mark the limit of the dwellings. In fact, the existence of natural, inhabited grounds shared by all the residents would entail establishing a social relationship through the everyday coming and going of the animals, something that would be impossible if only the individual homes existed.



1. - Roca de vacueta

2. - Roca de vacueta. Detalle de la zona de la fachada de la fachada.

3. - Roca de vacueta y la fachada.

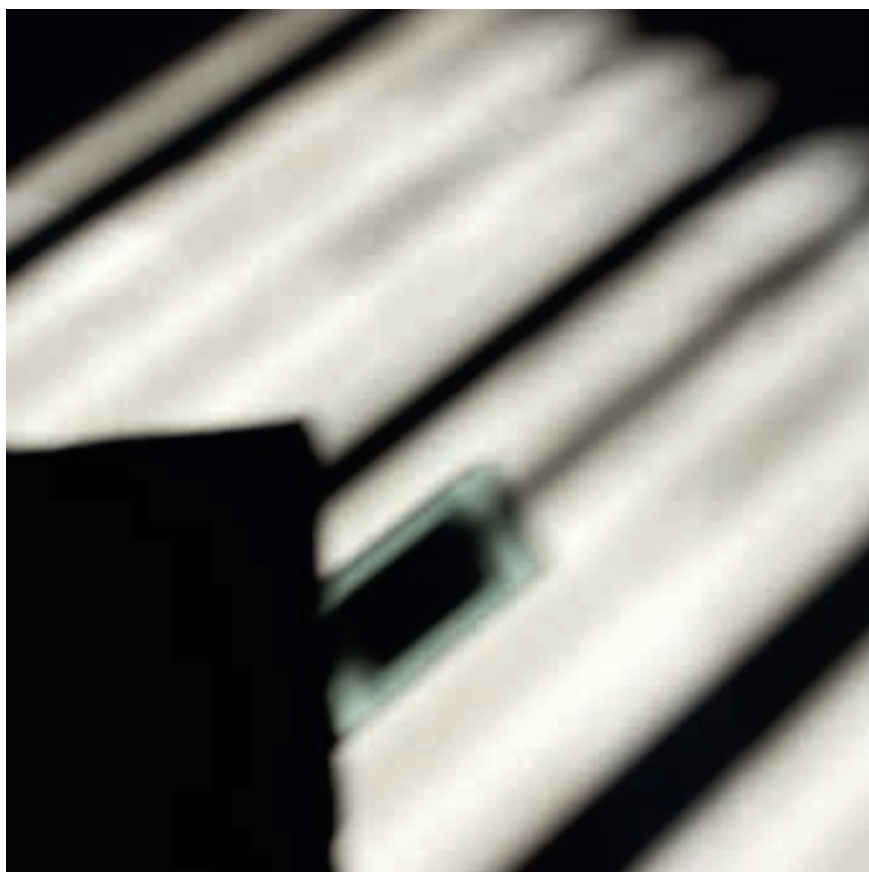
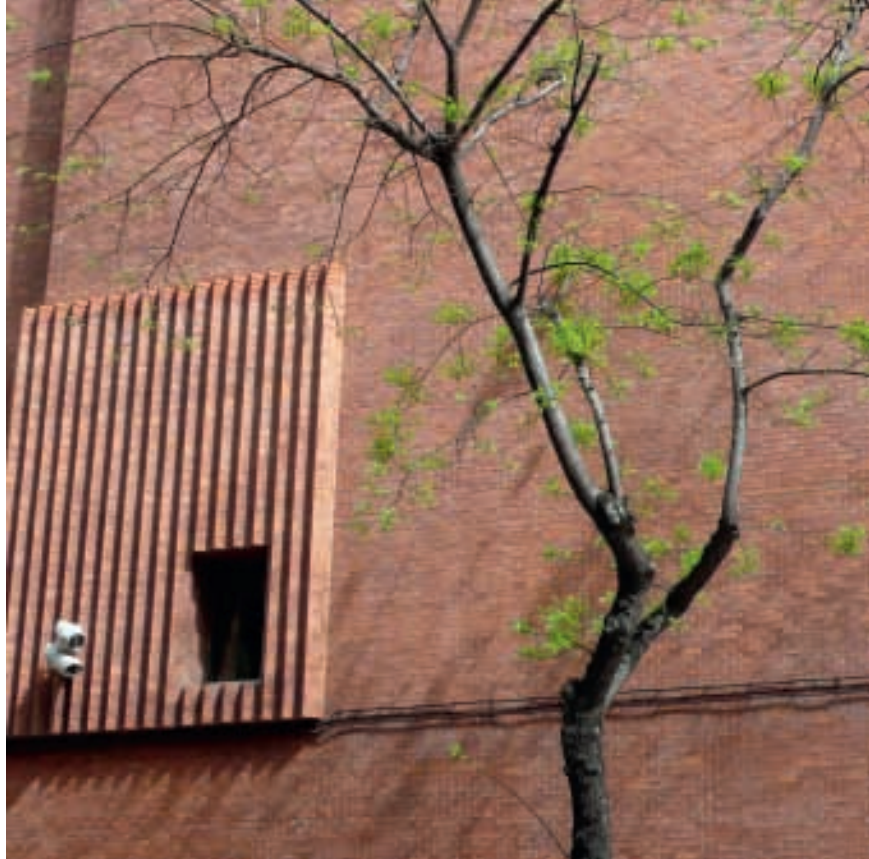


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## 32

*Philip Johnson 1979 / Afterimage*, LCE ground floor exhibition room, Madrid 2012

In his presentation of the Glass House in New Canaan, Connecticut (1950), Philip Johnson writes:

“The cylinder containing the services, made of the same brick as the platform from which it springs, forming the main motif of the house was not derived from Mies, but rather from a burnt wooden village I saw once where nothing was left but the foundations and the chimneys of brick.”



## 33

*Various sources 2011 / Afterimage, LCE tower, Madrid 2012*

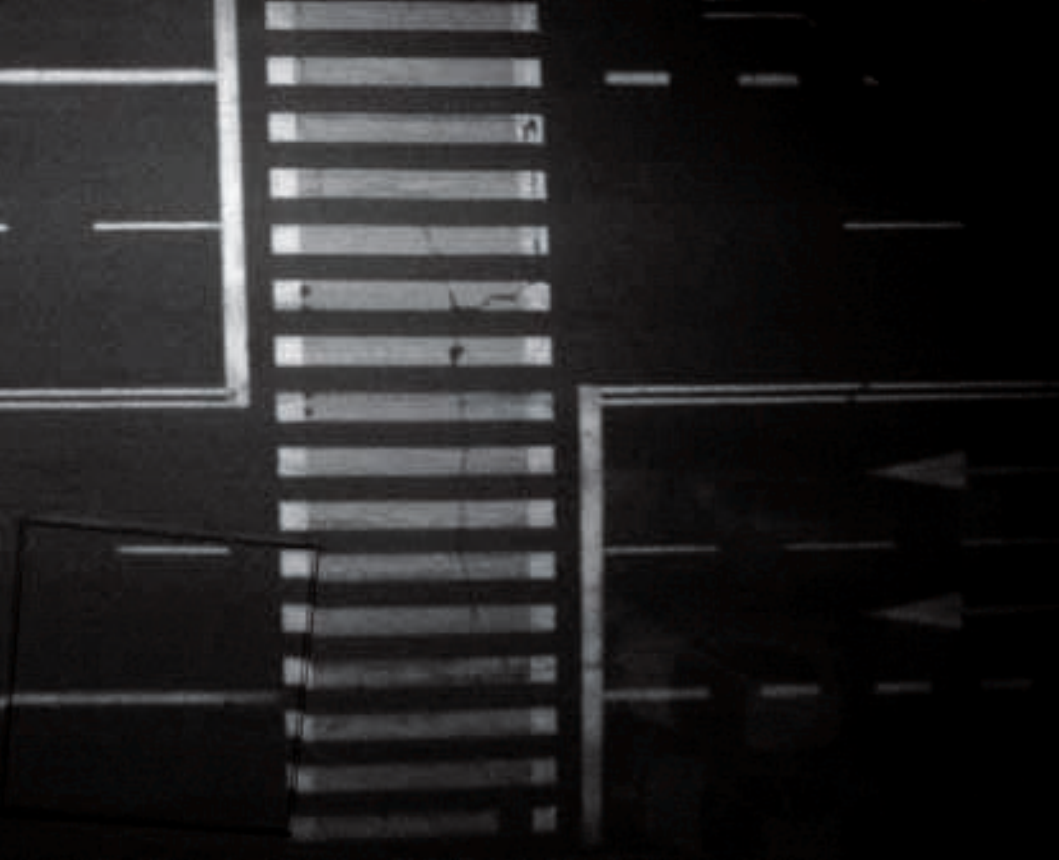
In his studies on architectural ornament, Louis H. Sullivan presents the organic and inorganic world on two adjacent plates. By manipulating the organic, simple leaf forms can be transformed into others through a series of systematic organic changes, known technically as morphology. Compound leaf forms are technically derivations of simple leaf forms, but organically they are expressions of differing identities of the seed-germ. For Sullivan, morphology follows nature's method of liberating energy. Transformation chains are established, which are also morphologically interrelated, and complete ornamental developments are made based on any of the motifs.

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## 34

*Various sources 1993 / Echeveria derenosa (Crassulaceae), LCE terrace, Madrid 2011*

In Marfa, Texas, Donald Judd takes up the nearly forgotten local tradition of building with adobe bricks. He was compelled to hire legal Mexican workers in order to find specialists still capable of producing and processing the tradition-rich material. Inside rooms, façades and outdoor areas of the Masana de Chinati were built in adobe given a clay-colour coating. The buildings do not end at the point at which their outer shell ends, but extend instead into outdoor space. To the extent that plants are incorporated in these outdoor areas, Judd prefers local vegetation both appropriate to the region and able to conserve water.





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*M. T. Muñoz 1995 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

In *Number One*, Pollock doesn't use a brush. Instead he puts the canvas on the floor, pours liquid paint on it from above, waving his hand back and forth, producing rivers of colour that come and go and spin around, producing a rhythmic, varied, transparent maze. As I see it, this painting represents an extraordinary adventure for the eye, an adventure that includes excitation, discovery, irritation and delight. While the eye roves over the surface, a mysterious sense of depth and inner illumination develops among that maze of lines. Then when the eye manages to escape, we realize that the artist has managed to vividly restore the full reality of his painting with his hands covered in paint.

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## 36

*Various sources 2011 / Afterimage, LCE tower, Madrid 2012*

In one of his videos, Joseph Beuys appears working on a plot of land, harvesting potatoes. This operation, theoretically the culmination of the entire agricultural process, which begins with ploughing and sowing, in this case resembles the former, since it entails opening up furrows to extract the fruits that have grown under the ground, without any air or light. This task, apparently crude and monotonous, requires skill and extreme care. It is important not to damage the tubers with the blade of the hoe, which would ruin them.

## 37

*Nueva Forma nº 20, 1967 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

In the heating system of the Huarte House, the radiant panel circuit was made of steel, un-welded tubing and little steel hoses, specially designed for welding. This circuit is then broken up into numerous panels, always making sure that none of them was more than 20 meters long. Having calculated the transmission temperature through tubes, concrete and flooring, with the goal of keeping the latter from reaching a maximum temperature of no higher than 22-24° C, the water circulating in the panels is automatically controlled through the heat exchanger.

The installer was specially warned by the architectural supervision team, before installation began, that the owner was particularly concerned that none of them make any noise, since he was extremely sensitive to it.

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## 38

*Jørn Utzon 1969 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

In the project for the Sydney Opera House, I worked with a lot of different types of forms, extracting them from geometrically defined volumes, such as volumes generated by ellipses and parabolas, but I ended up choosing the forms that came from a sphere. The series of images of the spherical model shows that I can extract the surfaces of all the shells from it, as derivatives of the sphere, and construct the entire system based on it. In the photographs, you can make out the silhouette of the shell of the entrance, the shell that covers the stage towers and the two shells that cover the auditorium. This means that the shells are in harmony with one another, since they come from the same sphere, with the same radius, and that they converge in space in keeping with a certain law: the composition is balanced. Moreover, each shell is subdivided into identical parts like the segments of an orange.





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## 39

*Jonathan Lipman 1986 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

It took well over a year before Wright solved the complex glazing problem of the Great Workroom of the Johnson Wax Building. He wanted to use translucent glass rather than transparent in the clerestories because he did not want the users of his building to view the surrounding neighbourhood. In addition, the glass had to be capable of being angled to accommodate the corners of the building, and it had to be composed of horizontal layers as the bricks to reinforce the horizontality of the building. At this point Wright accepted Pyrex tubes, a patented form of glass until that time used for test tubes and other chemical and industrial applications. Nevertheless, a jurisdiction squabble erupted between the constructive unions, further delaying the installation of the tubes. Carpenters, glaziers, masons and even plumbers who argued that the tubes were originally pipes, all claimed that they should perform the job.

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## 40

*Jorge Oteiza 1952 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

It was dark when I entered that small part of San Andrés, in the Colombian Andes, and as we went up dark, narrow paths, we peered out over the little valley resembling a small geographical eddy which the night had totally covered with a Milky Way that I had never seen so bright or so close, so physically fallen upon the ground. I immediately associate the milky dots of ancient Andresian ceramics with this clay serpent or white river of sky. Then, from what I was able to see the next day, I reached the conclusion that it was here, in San Andrés, where man from megalithic Andean culture initiated, with his contemplation and the first heroic journeys to the landscape, the existential metaphysical question and the fundamental themes of myths and even statuary itself.

## 41

*Adolf Loos 1898 / Cacti and Other Succulents* (London: Ilford Colour Books of Flower Identification 1964)

It would be quite easy to imagine our century without carpenters; we would simply use iron furniture. We could just as well do without the stonemason; the cement worker would take over his work. But there would be no nineteenth century without the plumber. He has left his mark and become indispensable to us. We think that we have to give him a French name. We call him the *installateur*. This is wrong. For this man is the pillar of the Germanic idea of Culture. The English were the keepers and protectors of this culture and therefore deserve to take precedence when we are looking around for a name for this man. Besides, the word “plumber” comes from the Latin – *plumbum* means “lead” – and is thus for the English as well as for us not a foreign word, but a borrowed word.

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## 42

*Various sources 2011 / Cacti and Other Succulents* (London: Ilford Colour Books of Flower Identification 1964)

Jackson Park, in the southern part of Chicago, was the site chosen for the Columbian Exposition of 1893. It was an open, undeveloped area, almost untouched, with sand and swampy vegetation; the water rose and fell and the trees were small. Frederick Law Olmsted was in charge of the overall design for the fairgrounds, but it was Daniel H. Burnham who came up with the plan for the main venue, the so-called Court of Honour, where the buildings were to be white and classical in style. Behind his back, Olmsted built an irregular lagoon containing a series of islands, in contrast to the whiteness and formality of the buildings. The islands, just as artificial as the actual buildings, were propped up on wooden piles with irregular borders and intricate vegetation of species from the rivers and lakes of Wisconsin and Illinois.







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## 43

*M. T. Muñoz 2000 / Encuentros 1972 Pamplona (Pamplona: Alea 1972) (framed)*

Jorge Oteiza built in 1956 some – very few – models in which he used layers of glass to construct what he refers to as a wall. In one of these models, several flat pieces of glass are arranged in irregular piles, ensuring their individuality. Each of them, in turn, contains a certain number of pictorial units or coloured floating forms, known as Malevich Units, which are related to one another depending on their random position in the glass and their relative depths. Jorge Oteiza refers to this construction as an experimental pictorial plane and in it, he adds to the third dimension of depth a fourth dimension, by incorporating the observer's movements or changes in lighting. Starting with a flat composition, a three- or four-dimensional object is constructed, capable of generating a scene that resembles a film sequence.

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## 44

*M. T. Muñoz 2000 / Encuentros 1972 Pamplona (Pamplona: Alea 1972) (framed)*

Just before the death of the painter Jackson Pollock, Hans Namuth had tried to capture his movements while he painted by putting a sheet of glass between the camera and the artist. In the Namuth film, the painting is seen from the back of the painting, not from the surface, inverting the painter's own perspective. What's more, any lateral movement of the camera away from the center meant a very different, distorted vision of the pictorial fabric that Pollock was weaving on the other side with the successive layers of paint. And the glass added its own reflections to the image of that painting, which also included the figure of its creator.

## 45

*M. T. Muñoz 2000 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

La Miniatura: something that arose out of nothing, where only nothingness once existed. Frank Lloyd Wright's undertaking in Pasadena, California, in 1923, had culminated in the conversion of an arid ravine into a lush garden with a pond, which reflected the buildings that made up the house and the surrounding trees. The texture of the concrete walls enhanced the beauty of the trees, which in turn made the concrete walls look more beautiful. The great deal of effort put into this costly terraced garden had made the simple plan for the home's interior part of the actual ravine. The old ravine itself, used to divert the water from the nearby street, had become a living space with infinite charm.

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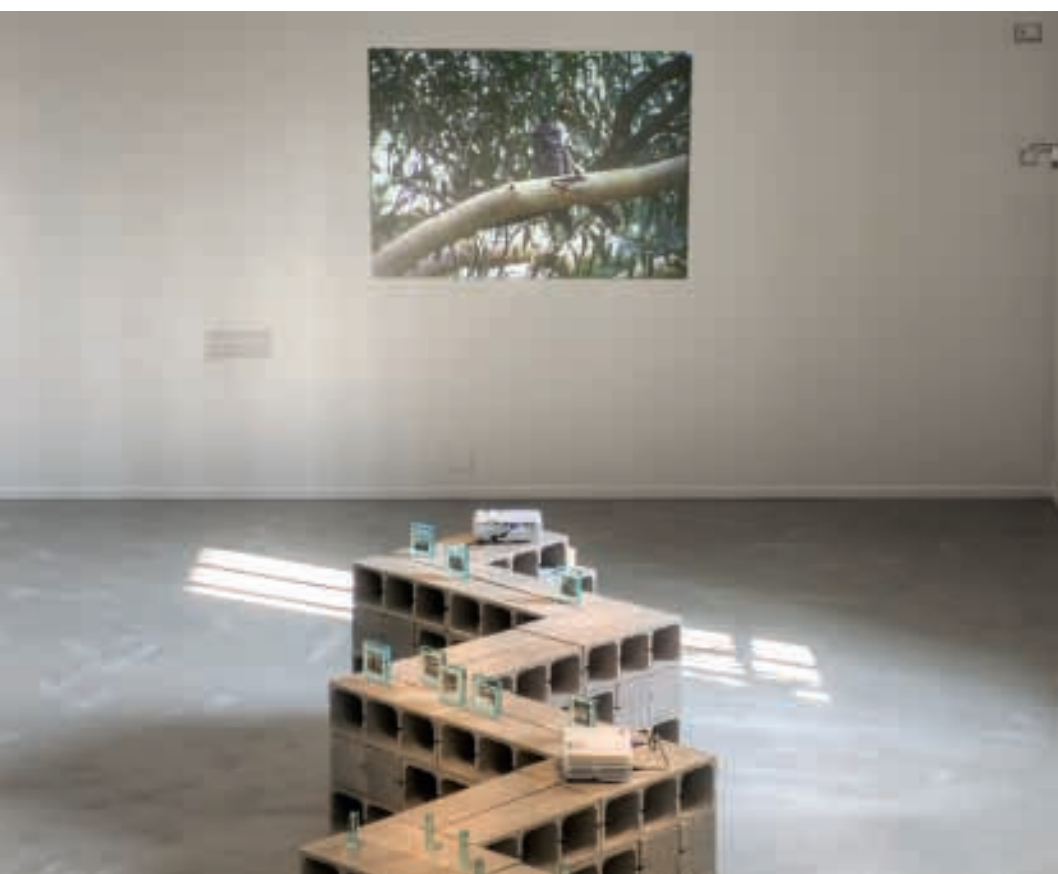
## 46

*J. D. Fullaondo & M. T. Muñoz 1993 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

Let us go back to José Antonio Corrales's home in Aravaca. There is no commitment to nature, no façade, no separate entrance, not even scale or volume. Spatially, it seems like a sunken, subterranean structure. Let us consider what Mies had done in the Tugendhat House. Even the empty volume of the awning over the roof brings to mind, in the Corrales home, this Mies home and, just like in this building, its entrance is on the upper part, where the house barely rises up vertically.

It's a very strange design, more difficult to understand than it seems. As I was saying earlier, the Echevarría House by Sáenz de Oíza seems traditional next to it. But the same could even be said of Jesús Huarte's home.

It's almost as if it is hidden; you can barely see it. Notice, for example, how aggressively the façade seems to be reduced to the front of the garage. And then it's got those long side entrances, like in Wright.



## PROPAGANDA Y

La Revolución n  
su iconoclasia:  
destruir los sím  
y los monument

Adaptándose a  
la necesidad de  
vocabulario y si  
tanto en fuente  
y los enemigos  
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Para conmemor  
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personas que, f  
que la Guardia Roja entona la internacional. Como dice Lunacharski: "Para tomar conciencia de sí mismas, las masas deben manifestarse abiertamente y eso

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## 47

*M. T. Muñoz 2000 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

*Living on* or *Survivre* is the name of one of Jacques Derrida's essays, in which he argues that statements live on when they are quoted. According to Derrida, our words outlive us. Hence no context is saturable, no one inflection enjoys any absolute privilege and no meaning can be fixed or decided upon.

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## 48

*Arturo Schwarz 1975 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

Marcel Duchamp chose as the title of his Glass *The Bride Stripped Bare by Her Bachelors, Even* and conceived it as an agricultural machine. To define the Large Glass as an agricultural machine will appear less paradoxical in light of the following considerations: first of all, there is an obvious reference to the traditional concept of agriculture as the symbolic marriage of Earth and Sky; ploughing is thus connected with sowing and the sexual act. And it is also natural that Duchamp, in a note, should call his work "a work in yellow." Within the esoteric tradition, yellow is the symbol of both gold and the Sun, the Sun, in turn, is symbolic of Revelation. And in general, when revelation is involved, gold and yellow become the symbols of the state of the initiate.

*Arturo Schwarz 1975 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

Marcel Duchamp expanded the notion of unconventional materials to be used as colouring matter. From the beginning the idea of the glass is accompanied by a reference to such materials as liquids, coloured pieces of wood, of iron, chemical reactions. He thought about testing the possibilities of ground glass, transparent glass and coloured glass. As far as liquids were concerned, he considered the possibility of a transparent colourless juice, and planned all sorts of experiments for many other materials, from the most elementary to other more complex and unconventional mixes. He even thought of cultivating immaterial colours in a greenhouse, each colour being in its optical state: perfumes (?) of reds, of blues, of greens or of greys.

*Philip Johnson 1947 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

Mies van der Rohe worked out his project for a brick country house in 1922. The plan closely resembles the orthogonal patterns of a van Doesburg painting. Although Wright preceded him in breaking down the traditional idea of a house like a box, Mies's approach is entirely his own, as it depends upon a new conception of the function of the wall. The unit of design is no longer the cubic room but the free-standing wall, which breaks the traditional box by sliding out from beneath the roof and extending into the landscape, creating a new sensation of space. Indoors and outdoors are no longer easily defined, they flow into each other. Moreover, Mies carefully draws the brick work both in plan and in façade, as the brick wall is a fundamental issue of the project.



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## 51

*Donald Judd 1993 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

Most things could be made in the area in which they are consumed, eliminating the big distributor, often one company charging for three functions: producer, manufacturer and distributor. Almost anything they can do anyone can do anywhere. Even cars and TVs could be made by any large city or small county. The oligarchy of monopolies of distribution prevents innovation, invents only restrictions, so obviously there is no chance for only a new chair or a little book. My experience is that both furniture distribution and book distribution are simply impossible.

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## 52

*John Sergeant 1976 / Afterimage, LCE ground floor exhibition room, Madrid 2012*

Mrs. Jacobs, by contrast with other hostesses, was comparatively emancipated. From her kitchen, which the architect soon began to call the workplace, she could watch the children on the terrace, bring food to the table almost without moving, and join the conversation with guests. This centralized position contrasts with the Prairie House kitchen, located in a corner of the house for the use of the servants. The whole Usonian living area was designed to encourage informal use. Mrs. Leighey, in a later Usonian, described how the dining table was too small for formal dining but could be used for buffet entertaining.



## 53, 54, 55

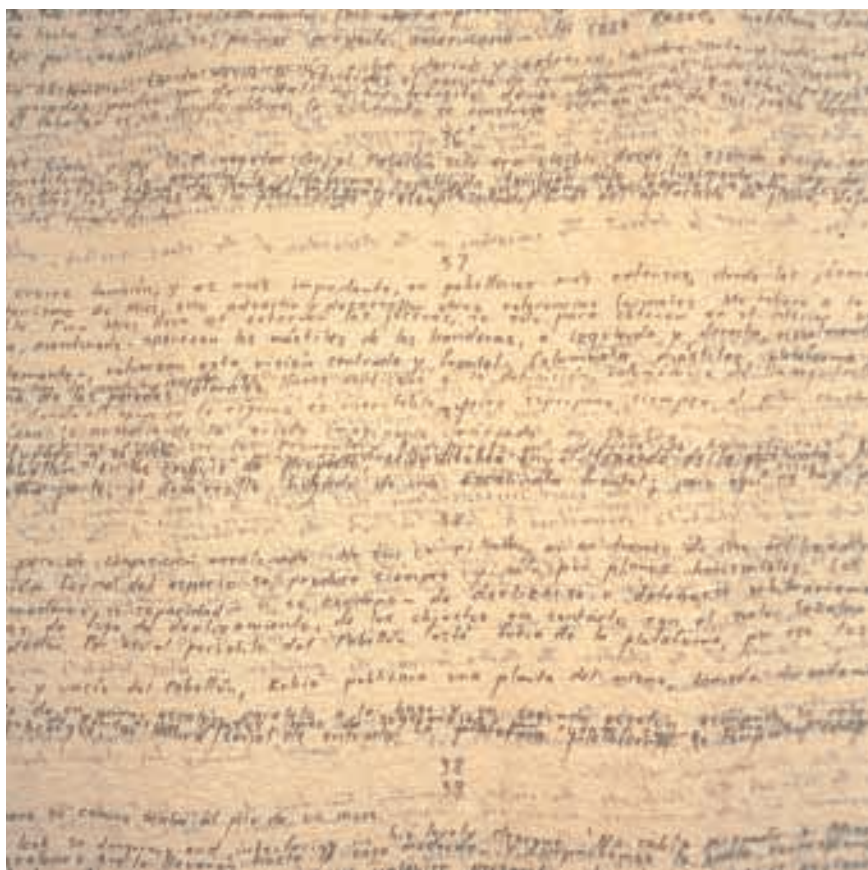
*M. T. Muñoz 2011 / LCE light-well, Madrid 2011; Afterimage, LCE tower, Madrid 2012; Encuentros 1972 Pamplona (Pamplona: Alea 1972)*

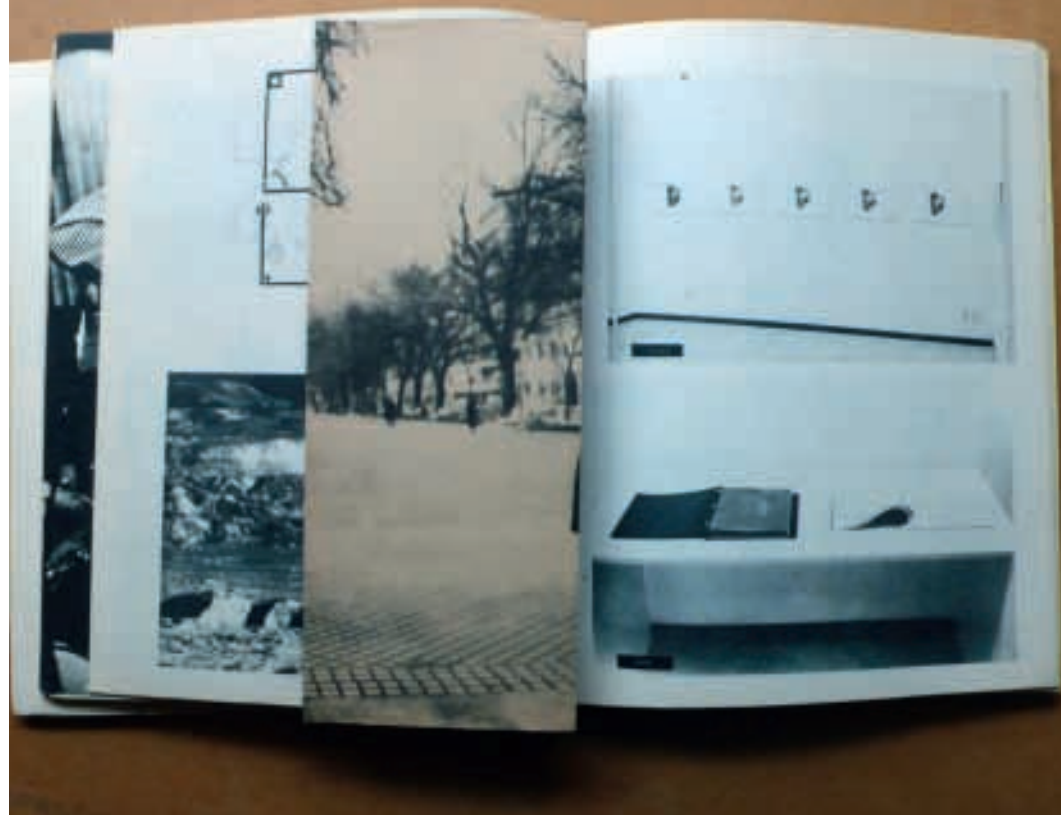
Near the beginning of his career, Theo van Doesburg had given up his real name, Christian Emil Marie Küpper, in favor of the pseudonym that would become world-renowned. But this new personality wasn't enough to soak up the contradictions that he was constantly grappling with, both in his work and in his life. The Dadaist I. K. Bonset and the Futurist Aldo Camini would be two new personalities who would help him move in different fields and above all, criticize the attitudes of Theo van Doesburg himself whenever necessary. I. K. Bonset, introduced as his literary collaborator and the most interested in his Dadaist activities, would sign many of the texts in prose and verse that appeared the official mouthpieces of the Dada movement. To introduce this new character to Tristan Tzara, Theo van Doesburg had referred to his homeland, the Netherlands, as a very flat place whose inhabitants lived in a two-dimensional world, so a certain dose of Dada was very necessary. Working on flat planes had been Theo van Doesburg's absolute priority as of the beginning of his career, just as the fight to achieve a pure command of the visual arts, untainted by figuration or narrative, had been. But his complaint to Tristan Tzara expresses how much he himself wished to be able to enter the world of literature and free himself from the tyranny of the flat plane. If he couldn't do it, his alter ego I. K. Bonset would.



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## 56

*M. T. Muñoz 2011 / Polaroid taken by M. T. Muñoz, Toronto 1973*

Of the four most characteristic activities of farming, sowing has its main references in the dawn, the morning, the transition from night to day; and of the four seasons of the year, in winter, awaiting the arrival of spring. Likewise, in the field of literature, special power is conferred to work done in the morning; dawn is associated with the celebration of the earth, with visions of a community-oriented society and submitting to destiny. The world of the first light of day is the world of the simple life of the rural laborer, whose dignified, sensitive work keeps him attached to the land.

*D'Arcy W. Thompson 1917 / Afterimage, LCE tower, Madrid 2012*

Of true organic spirals we have no lack. We think at once of horns of ruminants, and of still more exquisitely beautiful molluscan shells – in which (as Pliny says) *magna ludentis Naturae varietas*. Closely related spirals may be traced in the florets of a sunflower; a true spiral, though not, by the way, so easy of investigation, is seen in the outline of a cordiform leaf; and yet again, we can recognise typical though transitory spirals in a lock of hair, in a staple of wool, in the coil of an elephant's trunk, in the “circling spires” of a snake, in the coils of a cuttle-fish's arm, or of a monkey's or a chameleon's tail.

*Various sources 1998 / Wall slits, LCE ground floor exhibition room, Madrid 2012*

On a red curtain 3.10 meters high, Narelle Jubelin writes texts after the monologue of Penelope, from *Ulysses* by James Joyce (1914-1921), and after the *Journal of a First Fleet Surgeon*, by George B. Morgan (1788). The texts are hand silk printed with bleach (the monologue of Penelope) and ink (the Journal). The cloth 3.10 m (the height of the periphery walls of Mies van der Rohe Barcelona Pavilion 1929) had a variable longitude – always installed in proportion and relation of the exhibition space (whichever gallery or museum) and the Barcelona Pavilion. The citation of the mythic Penelope becomes a metaphor for the shifting narratives of history, by turns enveloping, defining and contradicting each other in impossible attempts at cohesive sense.





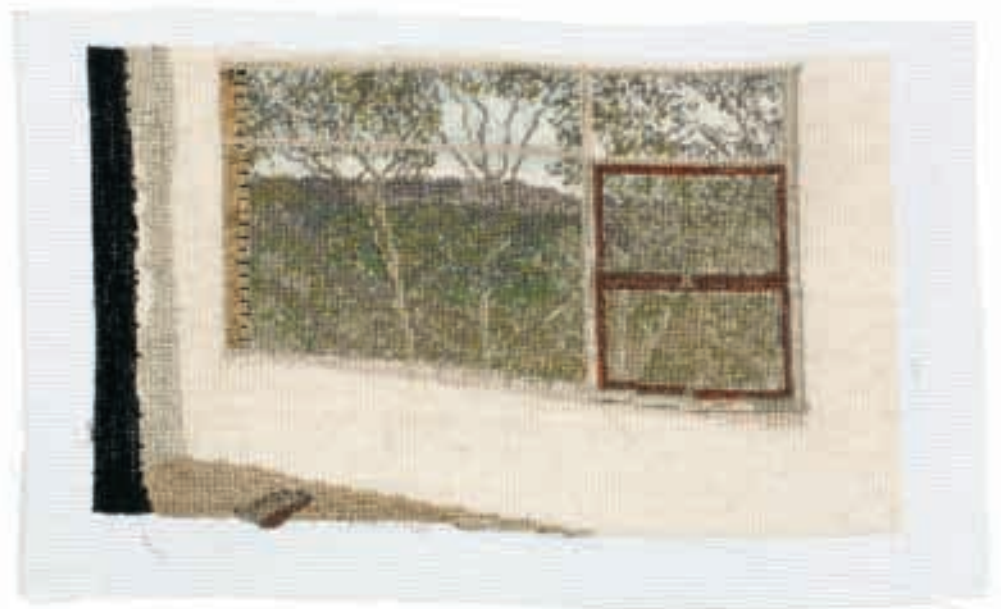
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## 59

*Jonathan Lipman 1986 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

On the opening of the Administration Building in Racine, long illustrated articles appeared in the local press giving Johnson Wax an association with innovation and architectural quality. Reporters were overwhelmed with the Great Workroom and wrote unusually lyrical stories. The financial editor of the *Milwaukee Journal* wrote: "A silly urge comes over you to lie flat upon the bottom of this pool of liquid light and stare up at the lily pads – of concrete – that float upon its glassy surface." Chicago botanist and nature photographer Torkel Korling, intrigued by articles on the building, photographed it and sold his photos to *Life* magazine which ran them as the lead article in its May 1939 issue.

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## 60

*Juliana Engberg 1994 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

One light sign with the word PLUMBING and some other objects were arranged on a shelf in Narelle Jubelin's exhibition *Soft Shoulder*, 1994. She tells a very funny story about purchasing her PLUMBING sign in Chicago. As she was walking down the street after buying it (one imagines the letters PLU and ING visible from either side of her arm), people stopped her and asked if she was available to work. In Australia plumbing is used as slang for the internal organs of the female body. The solicitation of availability takes on new definitions with this piece of information under your arm.

The notion of plumbing as the infrastructure that provides the possibility of the modern, utopian city announces its interest, and does the idea of plumbing as a kind of flow chart for the circuitries of art objects. But most particularly, in the scenario of Narelle Jubelin's exhibition, the PLUMBING sign acts as an allusion to organs and pipes, describing a form of organic corporeity.

# 61

*M. T. Muñoz 1995 / 1958 Brussels Pavilion reconstructed, Casa de Campo, Madrid 2006*

Once, Hans Hofmann reproached Pollock for not working from nature. He said to him: "This is no good. If you always work by heart, you'll repeat yourself." And Pollock replies: "I am nature."

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# 62

*Adolf Loos 1898 / Single family dwelling, Madrid 2011*

Our bathroom fittings might well be our weakest point. Instead of covering the bathtub with white tiles, people in this country would rather use coloured tiles so that the dirt will be less visible. Tin tubs too are enameled in dark colours instead of in white, the only suitable colour. Finally, there are tin bathtubs that aim to look as if they are marble. And there are people who believe it, since these marbleized tubs also find their purchasers. There are Rococo flush valves, Rococo taps, even Rococo washstands. Thus at M. Steiner's we see excellent American style overhead showers, a new invention, all smooth and thus very elegant.



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## 63

*M. T. Muñoz 2010 / Photography, LCE ground floor exhibition room, Madrid 2012*

Prada Poole, a professed admirer of Fuller, tried to explore the method of constructing with a minimum amount of weight and energy, and he was interested, above all, in Fuller's concepts of "energetic comfort" and the "energy slave". The latter was simply the equivalent, in human effort, of the energy provided by any everyday source, like a simple light bulb. Yet unlike Fuller, Prada had no intention of building huge covered, climate-controlled spaces, like the famous geodesic domes. On the contrary, he believed in compartmentalization; in the creation of smaller, interconnected spaces that could be controlled separately.

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## 64

*D'Arcey W. Thompson 1917 / INTRODUCTION, London: Ilford Colour Books of Flower Identification 1964*

Since the weight of a fruit increases as the cube of its linear dimensions, while the strength of the stalk increases as the square, it follows that the stalk should grow out of apparent due proportion to the fruit; or alternatively, that tall trees should not bear large fruit on slender branches, and that melons and pumpkins must lie upon the ground.

Neither can man build a house nor can nature construct an animal beyond a certain size, while retaining the same proportions and employing the same materials as sufficed in the case of a smaller structure.

*J. D. Fullaondo 1967 / Nueva Forma series, Madrid 2011-12*

That's how they always are, Corrales and Molezún, extraordinarily sensitive when it comes to capturing parameters that are spatial yet very hard to pigeonhole into one category. A thousand and one trends, a thousand and one different references, are constantly being considered at the heart of any of their ideas. Trends, references, feelings which are miraculously, incredibly almost always – and the Huarte House is clear proof of this – integrated in a structure whose coherence has managed to filter through itself some of the residual ambiguity and eclectic dilettantism that is always found near the crossroads of a personal methodology and the analysis of a cultural repertoire as diverse in origin and meaning as the one used by Corrales and Molezún.

*M. T. Muñoz 2010 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

The architect Prada Poole, almost at the same time as his Instant City was being built in Ibiza, in 1972, would participate in the so-called *Encuentros de Pamplona*, a kind of forum patronized by Juan Huarte. His tire structures would become the most recognizable image of this event, since the musicians, who were the centerpiece of the *Encuentros*, couldn't very well provide any long-lasting image of their interventions. John Cage himself had made an appearance with a concert on a moving train, experimenting with the silences or noises at each station where it stopped.

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## 67

*Colin Rowe 1994 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

The behaviour of words is like the behaviour of windows which simultaneously insulate and link the inner and outer worlds of experience. They both introduce light and present a view. One can look either through them or at them; the more analytically perfect or conventionally shaped words may be, the less one is aware of their presence. But, if one neglects them, they may become opaque and fogged, their luminary ability will fail, and the dirty world, like the dirty window, will reveal only a distorted prospect.

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## 68

*J. D. Fullaondo 1967 / Nueva Forma series, Madrid 2011-12*

The central courtyard of the Huarte House is not a cloistered space, surrounded by four walls. Here, architecture gives center stage to nature, to vegetation, to a controlled naturalism that floods the roof of the service building. Thus, a state of total integration, deliberately ambiguous, between nature and architecture is reached. The symmetrical devices of the cellar, of the cloister or the lean-to are thereby cancelled out. Where does the home end? Where does nature begin? What part is the courtyard? What part is the roof? The brilliant ambiguity with which these questions have been doled out thus presents us, in this work, with what may well be the most refined court house ever attained in modern architecture.

*Adolf Loos 1898 / Kodak series, Madrid 2010-12*

The Englishman is unacquainted with the fear of getting dirty. He goes into the stable, strokes his horse, mounts it, and takes off across the wide heath. The Englishman does everything himself; he hunts, he climbs mountains, and he saws up trees. He gets no pleasure out of being a spectator.

*Corrales & Molezún 1958 / Kodak series, Madrid 2010-12*

The following colours were chosen for the elements of the pavilion: columns and signs – the flower – in dark gray, battleship gray, but with red in it; the triangular tracery of the standard profiles, in light gray; hanging florescent hexagonal grid, in gray-black; Durisol tympanums, in white; the floor, dust-coloured.

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*M. T. Muñoz 1995 / Kodak series, Madrid 2010-12*

The fulcrum of time for Spanish architecture coincides with its presence in Brussels in 1958, with the pavilion designed by Corrales and Molezún. The competition to design the Sydney Opera House had been one year earlier; the following year came Wright's death and the opening of the Guggenheim Museum three months later. This last project by Wright, and the venture of erecting the building, had lasted 17 years and, as in the case of Sydney, no one could have imagined that there would ever be an end to such an undertaking. This great venture of the Guggenheim also culminated at that magical moment in the late 1950s. As Wright had said, referring to what would be his last building: "architecture represents mankind."

*Various sources 2011 / Kodak series, Madrid 2010-12*

The great theory of glass architecture was devised by the poet and novelist Paul Scheerbart of Berlin, who, in 1914, published his work *Glasarchitektur*, a kind of treatise comprised of 111 chapters dedicated to the most diverse aspects of glass and glazed materials. That same year, the architect Bruno Taut builds a small pavilion in Köln totally out of glass. Scheerbart's book and Taut's pavilion were mutually dedicated. Taut invites Scheerbart to write on the fourteen sides of the base of the pavilion's dome, in phrases of 28 letters or less. The first of them said: "Glück ohne glas – wie dumm ist das!" (Happiness without glass – How dumb is that!).

*J. D. Fullaondo & M. T. Muñoz 1993 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

The Huarte House is dominated by the silhouette, or silhouettes, of its roof. This is not so obvious, or so natural, after the modern dogma of the flat roof. Only the stubbornness of Expressionism, the brilliance of Wright or those who were out of the loop had resisted that requirement. In *Nueva Forma* you put an image of Wright's Boomer House, in Arizona, next to the Huarte House; the tumultuous, intersecting roofs of the former make the Corrales and Molezún house look calm and quiet; but with a roof, after all, opposed to other examples of court houses like the ones by José Luis Sert.

The unique thing about the Huarte House, later repeated by other Spanish architects, is the use of the single-slope roof; a shed roof rather than a pitched roof. Although the oblique contour of this type of roof defies the cubic forms of modernity, it also implies an essential asymmetry and no façades of its own, both of these being traits of modern architecture. Corrales and Molezún fall into this category.

*Corrales & Molezún 1958 / Kodak series, Madrid 2010-12*

The indirect lighting – direct on the roof – was modified, replacing the fluorescent clovers with a continuous horizontal grid hung 80 cm from the ceiling. The suspension is verified with a tube at each vertex of the network, so the line descends; on the lower part of the same tube is the clover of the infrared tubes. A complete heating system wasn't necessary, so they decided to modify it and design a grid of electric infrared tubes that would warm up the pavilion in the early hours of the day, reducing atmospheric humidity.





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*Various sources 2011 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

The Jeans' cube, named after the physicist and astronomer James Jeans, is a cube made up of ideal mirrors; that is, mirrors that reflect 100% of the light that hits them. Of course, all mirrors absorb some of the incident light before reflecting it, but what we have here is a mental experiment similar to the box that Einstein used to prove his general theory of relativity. The Jeans' cube has a little window and a shutter on it; we can open the shutter, turn on a lamp and trap its light by closing the shutter. Since the light cannot be absorbed by the walls of the cube, it is reflected over and over, and if we open up the shutter again an hour or two later, the light will come out of the box like gas comes out of the open valve of an automobile tire.

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## 76

*Mies van der Rohe 1922 / Kodak series, Madrid 2010-12*

The journal edited by Bruno Taut, *Frülicht* (n° 1, 1922) includes two designs for glass skyscrapers by Mies van der Rohe, who writes:

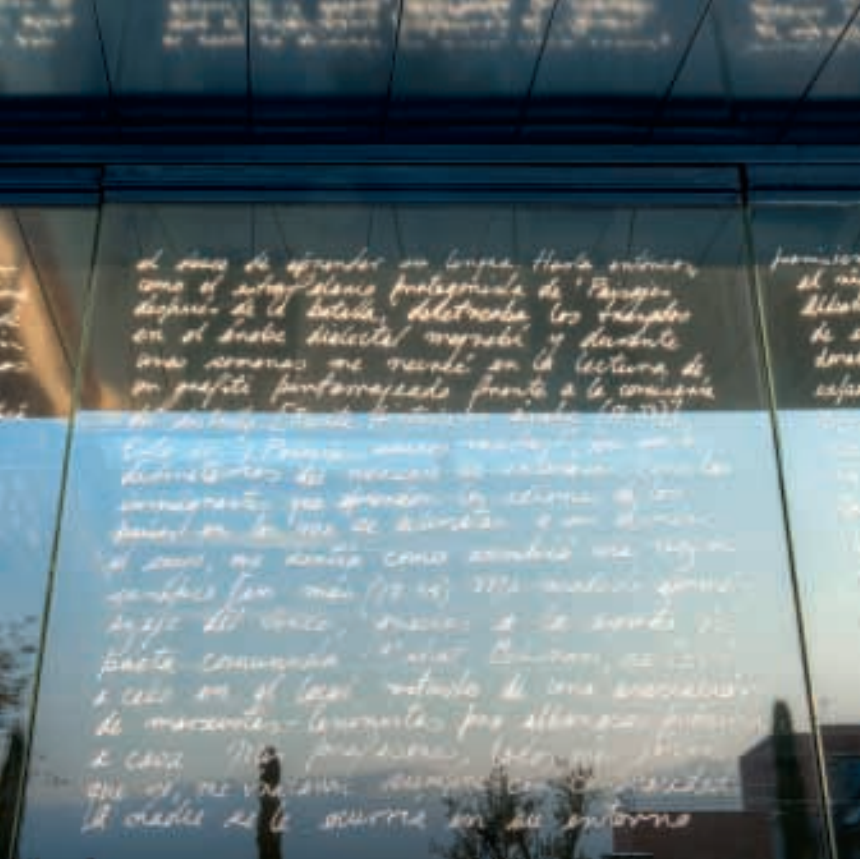
"I discovered, working with glass models, that the important thing is the play of reflections, and not so much the effect of light and shadow as in ordinary buildings. The results of these experiments can be seen in the second scheme published here. At first glance the curved outline of the plan seems arbitrary. These curves, however, were determined by three factors: sufficient illumination of the interior, the massing of the building viewed from the street, and lastly the play of reflections."

*Rafael Sánchez Ferlosio 2000 / Afterimage, LCE light-well, Madrid 2012*

The land of fairy tales is, psychologically speaking, somewhere that has no relationship with the here and now that can be indicated. No more no less: the trait that distinguishes the preterit is not a congenital nature or specific quality, but only a function which it can exercise on account of its own nature. If we must give it a provisional name, in representation of that nature, “*deixis am phantasma*” would be more fitting. We can accept the present part for the time being, not only because it doesn’t seem to commit us too much, but also because I think that the traditional correlation acknowledged by grammarians, between the so-called present indicative and the so-called imperfect, is structurally justified, and formally substantiated as well. Here we have, then, an invocation of that phantom that has nothing to do with the preterit, and which we can learn, as Karl Bühler liked to say, in the nursery.

*Jorge Oteiza 1952 / Afterimage, LCE tower, Madrid 2012*

The landscape is like a multiple, sensitive body laden with mysterious energies, which rolls over us fatally with the key to our own destiny. Different interpretations of landscape correspond to different forms of man. New cultural forms are new forms of landscape, different conceptions of the world, different styles of art, different resources and forms of redemption. We should consider how, in different relationships between man and landscape, there are cultural moments in which a magical equation is achieved, expressed with enduring artistic results.



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## 79

*D'Arcy W. Thompson 1917 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

The phenomena of an ordinary liquid splash are so swiftly transitory that their study is only rendered possible by "instantaneous" photography: but this excessive rapidity is not an essential part of the phenomenon. To one who has watched the potter at his wheel, it is plain that the potter's thumb, like the glass-blower's blast of air, depends for its efficacy upon the physical properties of the medium on which it operates, which for the time being is essentially a fluid. The cup and the saucer, like the tube and the bulb, display (in their simple and primitive forms) beautiful surfaces of equilibrium as manifested under certain limiting conditions. They are neither more nor less than glorified "splashes".

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## 80

*M. T. Muñoz 2000 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2002*

The philosopher Jacques Derrida curated an exhibition at the Louvre Museum in Paris in 1990, entitled *Memoirs of the Blind: The Self-Portrait in Other Ruins*. The blind man is a recurring theme in literature and also in painting: the blind man who sees with his hands; the same hands which, according to Derrida, move the pencil that will outline the blind sketch of the draftsman.

## 81

*Jørn Utzon 1969 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

The platform as an architectural element is a rather fascinating feature. I first fell in love with it in Mexico on a study trip in 1949. Many of them were alone, surrounded only by nature. By introducing the use of the platform with its upper level at the same height as the treetops, the Mayas had suddenly discovered a new dimension of life, in keeping with their devotion to their gods. On these high platforms – many of them as long as 100 meters – they built their temples. With this architectural device they had completely changed the landscape and gave their visual experience a greatness comparable only to the greatness of their gods.

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## 82

*Various sources 2011 / “Five Houses & Three Poems”, J. A. Corrales’ conference video still, Madrid, May 19, 2010*

The watercolour painter Lyonel Feininger, who also played the violin and made the emblematic drawing of the Bauhaus school known as *Kathedrale des Sozialismus* in 1919, named his youngest child, who would grow up to become a photographer, Lux: Lux Feininger. And James Joyce, who had serious vision problems for much of his life, to the point of almost going blind, called his daughter Lucía, Lucía Joyce, and his son Giorgio. But he saved for his grandson the name of the main character from his novels, and called him Stephen, Stephen Joyce, resurrecting the Daedalus of his *Ulysses*.



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*Jorge Oteiza 1952 / "Five Houses & Three Poems", J. A. Corrales' conference video still, Madrid, May 19, 2010*

There are three fundamental characters that we find in the landscape. The first, a natural stillness, a geographic quietude; at any given instant, everything is quiet. The tree, the river, the light, everything, stays right where it is. The second, a temporary mobility: an endless flowing, an irrepressible waxing and waning of things, a dynamism that is simultaneously vital and mortal. From the aesthetic collision of these two faces of nature, the quiet face against the mobile face of things, there emerges a motionless species of beings that remain beyond death. In this way, in the simplest possible way, the supernatural category, the essential magical-synthesis of any artistic product can be anticipated. The third of the characters is a supernatural stillness: the secret of nature, its cosmic mask, its absolute structure.

*Jørn Utzon 1969 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

To express its vitality, the roofs of the Opera House are covered in glazed ceramic tiles. When it's sunny, the effect along all these curved areas changes. I've perceived, previously, these dynamic forms just as we experience them today: I was able to see them as if they were sailing, around the building. The jagged contour changes the nature of its form: thanks to those elements the Opera House, which is rather vertical in its expression, becomes more horizontal. One cannot create such a set of forms without being sure of their geometry, without having found some element that harmonizes with it.

## 85

*Various sources 2011 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

Together with the prominent role played by the plan, the utilitarian and hygienic aspects of the home which characterize essentially functionalist modern architecture, we also find in the Weissenhofsiedlung (1927) of Stuttgart a series of formal rules that are not explicit, but are indeed suggested in the general proposal presented by Mies van der Rohe: a series of cubes of various heights go up the hillside, culminating in a larger, longitudinal block. Of all of these rules, however, the strictest, although never explicitly expressed, would be the flat roof.

For some, like Le Corbusier, the flat roof was just as unquestionable as modern architecture itself, and was one of the key points – *the five points* – of new architecture. For others, like Behrens, it was something that facilitated the evolution of the traditional home into the more open dwelling the new times demanded. For most, such as Gropius, Oud, Stam and Hilberseimer, it was merely a prerequisite of the new manner of building. But for others, the flat roof was no more than a specific requirement, which could be dismissed once they had gotten past the constraints of that experience.

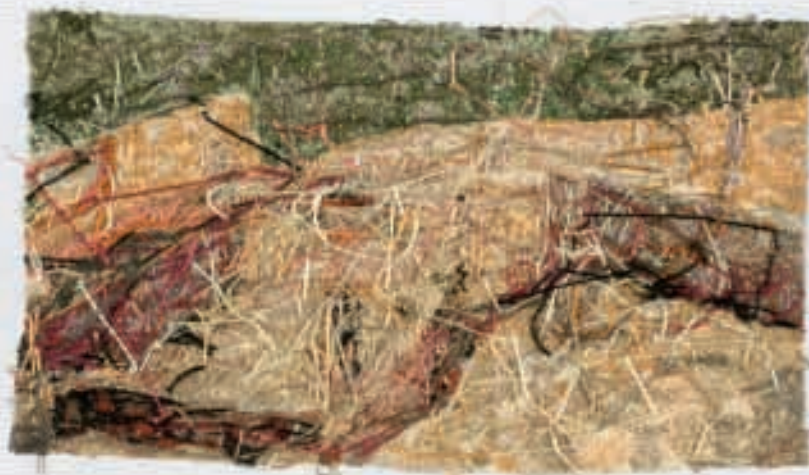
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## 86

*M. T. Muñoz 1995 / Ilford (& Gaf Anscochrome) series, Madrid & Sydney 2000-2*

Tony Smith, an american sculptor and architect who recited Joyce, got Jackson Pollock into figurative art by giving him a copy of *On Growth and Form*, a book full of illustrations of cells, shells, snowflakes, snails and animal horns. Pollock and Tony Smith do a project for a church made up of hexagonal panels with an altar in the middle. Pollock himself would paint the window glass, like in the Namuth film.





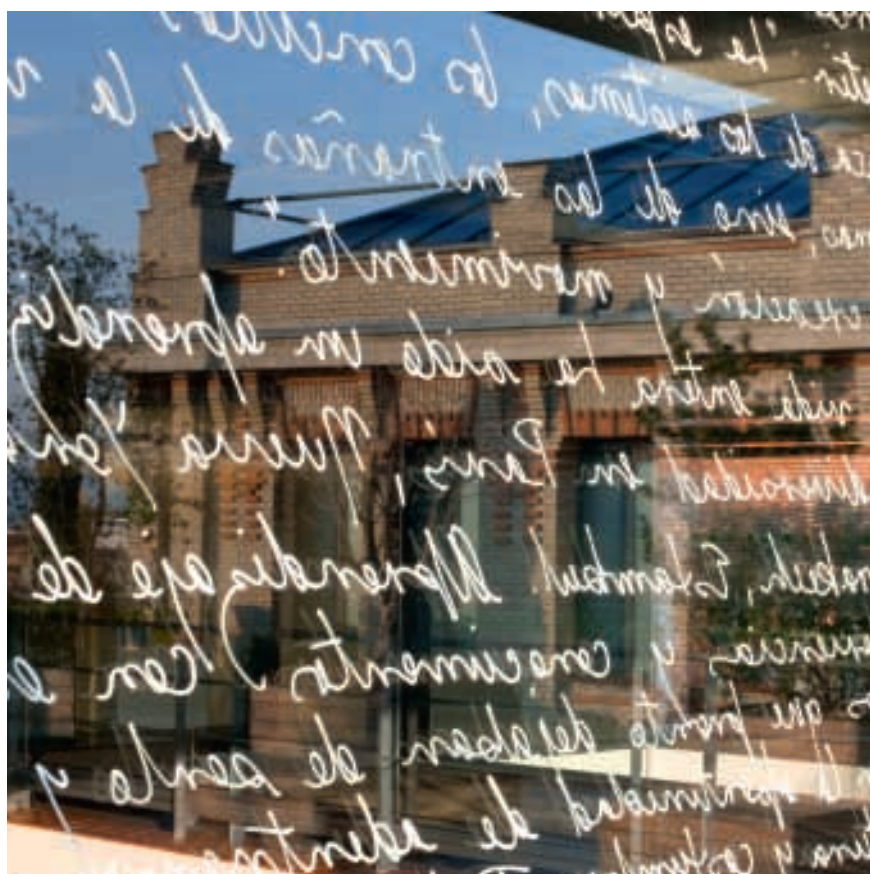
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87



86

88



## 87

*Various sources 2011 / Encuentros 1972 Pamplona, Pamplona: Alea 1972 (detail)*

Until an appropriate structure for organic chemistry – the chemistry of life – was discovered by the scientist Friedrich August Kekulé von Stradonitz around 1865, the two branches of the study of Chemistry (Inorganic and Aromatic, later known as Organic) were relentlessly split. With his ideas about the tetravalency of carbon and his doctrine of chains of hexagons, Kekulé managed to physically show the formula for benzol or benzene and other organic components as their derivatives. Life thus manifests itself in the form of hexagonal, and occasionally pentagonal, chains. Chains of hexagons and pentagons in space as vital, geometric and sensorial symbols.

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## 88

*Henry David Thoreau 1864 / Afterimage, LCE light-well, Madrid 2012*

Walden Pond, Concord, Massachusetts was the place chosen by Henry David Thoreau to live in solitude, subsiding on his own manual labor, for two years and two months. In his book *Walden* (1864), Thoreau says:

“In most books, the I, or first person, is omitted; in this it will be retained. I should not talk so much about myself if there were anybody else whom I knew so well and if I were not confined to this theme by the narrowness of my experience.”

*Various sources 2011 / Afterimage, LCE tower, Madrid 2012*

We walk blind along known paths.

*Santiago Amón 1971 / Echeveria derenosa (Crassulaceae), LCE terrace, Madrid 2011*

When an architect greets a fellow traveler, he says without hesitation: essential organizer.

When a giant points out to another giant the portentous course of a dirigible balloon, he waves his handkerchief and declares: fellow companion.

When a high-ranking official surprises a gentleman on the back of a speedometer, he apostrophizes: futurist.

When a futurist strikes up a conversation or a debate with a polyglot, it's not unusual for him to declare: I discern an observer of astronomy.

When an architect times a champion, he raises his arms and applauds: giant of the route.

When a giant converses with a trapeze artist, he ends up admitting: high-ranking official.

When a champion dethrones a champion, he proclaims: Olympian.

89



90







91



92



*Various sources 2011 / Afterimage, LCE tower, Madrid 2012*

When he opens his own studio in 1857 at the age of 23, William Morris, who had studied painting and architecture at the same time, dedicates it mainly to the applied arts. Then he says that, before sitting down to do a painting, any man should be able to live in a pleasant environment, have a suitable home and solid, simple furniture. The model for a home for people of his day would materialize in the construction in Bexleyheath, with the help of his friend Philip Webb, of his Red House, named that way because it was built of red brick.

*Juan Daniel Fullaondo 1967 / Echeveria derenosa (Crassulaceae), LCE terrace, Madrid 2011*

When it comes to the actual graphic procedure, to the specific resolution of language, Corrales and Molezún have adopted a rhythmic variant of neo-plasticism. Rather than doing away with symmetry, they have adopted a rhythm of succession, of progressive repetition, of a single form in constant movement.

*Various sources 2011* / Exterior, Corrales House, Aravaca, Madrid  
1978

When the Columbian Exposition was over, most of the buildings were taken down and the park went back to its original state; only some blackened statues remained. Frederick Law Olmsted's studio redesigned the place as a park in 1895 and, following his death in 1903, his son and stepson worked for Daniel H. Burnham on a series of parks, one of them called "Lake Park", located between Grant Park and Jackson Park.

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*Various sources 1994* / Jubelin House, Epping, Sydney 1963

Wright and other Prairie School architects, including the Griffins, were introduced to non-Western cultures such as those of Japan and ancient Mexico, at the 1893 Chicago World Fair. The Columbian Exposition was the first world's fair to have a building devoted solely to women; and it was also designed by a woman – Sophia Hayden. The Women's Building showed how much women had accomplished in less than two decades. American women had not merely revived lost handicrafts but had adapted them to new circumstances by applying the classic rules to indigenous motifs.



93

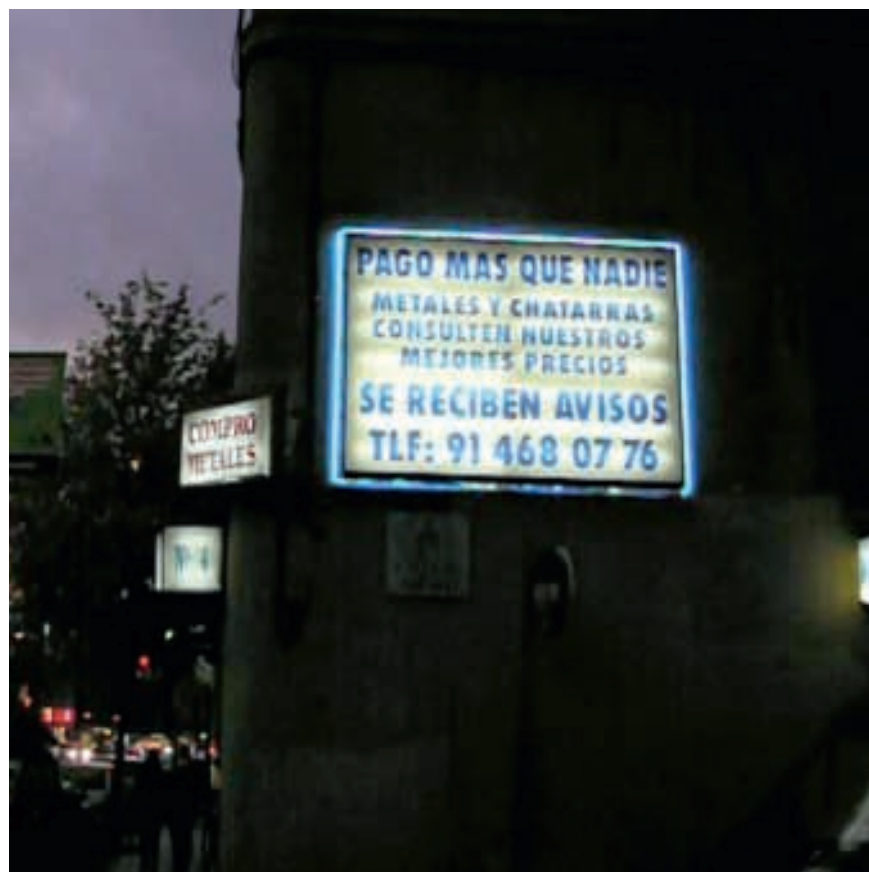
94





**View side**

95



96

*Jonathan Lipman 1986 / Jubelin House, Epping, Sydney 1964*

Wright called the columns of the Johnson Wax Building “dendriforms” – tree-shaped – and he borrowed from botany to name three of their segments: stem, petal and calyx. The base of each column is a seven-inch-high, three-ribbed shoe, which he called a crow’s foot. On it rest the shaft, or stem, nine inches wide at the bottom and widening two and a half degrees from the vertical axis. The taller columns are mostly hollow, the walls being only three and a half inches thick. Capping the stem is a wider hollow, ringed band, which Wright referred to as a calyx. Moreover, on the calyx sits a twelve-and-a-half-inch-thick hollow pad called petal. A slab rests on each petal of the twenty-one-foot columns, each slab is circular, the same diameter as the petal beneath it.

*M. T. Muñoz 2000 / Ronda de Valencia, Madrid 2012*

Wright refers to himself as a “weaver”. His textile block experiments had been very prolonged, and after he returned from Japan, he got his first chance to build a house entirely out of blocks. The decorated concrete block had already been subjected to resistance tests, although he had yet to do the final test on an entire building. Every detail of construction was perfect, but the clouds above the ravine in Pasadena burst and the flood washed away the riverbed under the home’s foundation. It rained until the water had reached the second floor of the building and the house, which could not float, was destroyed by the water, which left a terrible mark on the lower terraces and caused a fire, by taking out the gas burners in the basement. Following this disaster, however, La Miniatura was rebuilt.